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How Emotional Do I Make It? Making a Stance in Multimodal Compositions

Jennifer Rowsell, University of Bristol

Abstract: As literacy educators there is a pressing need to understand students' pathways into composition and wed these pathways far more with more technical and academic notions of writing. In an effort to mediate between middle and high school students' schooling and curricular demands with their everyday interests and investments in media and communicational systems, this article offers educators an alternative way of framing composition. Combining affect theory with Hannah Arendt's writings on thinking and embodiment, I present a research study with teenagers who make stances in selfies, self-portraits, and written artist statements that are indicative of new rhetorical and compositional practices. Stance, as a construct in modern compositions, represents the ways that young people interface with ideas and experiences within the world that materialize in and animate their designs. Stance provides young people with a space to tell the stories they want to tell through media and mediums of their choosing.

Teaser Text: The article explores the genre of the selfie as a bridge into new ways of framing contemporary multimodal compositions. The ways that young people make stances in compositions invites educators to think otherwise about modern writing practices.

For I have known them all already, known them all:

Have known the evenings, mornings, afternoons,

I have measured out my life with coffee spoons;

I know the voices dying with a dying fall

Beneath the music from a farther room.

So how should I presume?

T.S. Eliot, “The Lovesong of J. Alfred Prufrock”

Introduction: Measuring Out Lives with Coffee Spoons and the Importance of Stance

As a teenager I remember reading T.S. Eliot’s “The Lovesong of J. Alfred Prufrock” in a grade 10 English class and its profound impact on me as a student. The poem sparked my interest in English literature which resulted in pursuing undergraduate and graduate degrees in English and American literature and eventually a Ph.D. in literacy education. More specifically, what stuck with me over the years is the vividness of metaphors like: “I have measured out my life with coffee spoons” which, to me, evocatively calls up Prufrock’s (or Eliot’s?) visceral feelings of lost years. Now, being middle-aged myself, I read Eliot’s poem from an older, perhaps more familiar, vantage point compared with my twenty-something self and I recognize his sense of lost time. A younger self did not fully grasp the refinements of the phrase or what Tuana (2008) calls the “viscous porosity” (pp. 188-189) of it. Viscous porosity signals deeper experiencing of aesthetic encounters with texts of any kind – written, visual or otherwise. I have measured out

my life in coffee spoons embodies not only experiences and feelings of being and belonging, but it also commands a stance on aging. In this article, I focus on stance and varied ways that a group of young people make stances in multimodal compositions and artist statements and what these rhetorical, multimodal practices signal about the nature and properties of multimodal compositions. I pause here to emphasize that they *make* a stance – they do not simply *take* a stance; that is, it is in the making of their heartfelt beliefs and provocations that they experience them (Rowse & Shillitoe, 2019). As opposed to making an argument in an essay, stance moves away from linguistic paradigms and logic to voice thoughts and feelings across media and modal channels.

How emotional do I make it? is a line that a young woman wrote in her journal as she brainstormed a design for her self-portrait. She shared the line with me and her confidence in affective mediation (Ehret, 2018) and the making of emotion cast a lasting impression during fieldwork. She was not alone in this ability to materialize issues, thoughts and beliefs that matter to her in the things that she makes – indeed, many students in the group shared this capacity. Emotions and affective intensities (Ehret, 2018) often drove stances and performed agency in particular ways. As well, there were stances about a hoped-for agency that tried out alternative agencies, away from judgements, stereotypes and pushing against prejudices (Crampton, 2019; Haddix, 2018; Lewis & Tierney, 2013; Price-Dennis, Holmes, & Smith, 2015). It is the kind of radical youth literacies (Haddix, 2018) that youth engage in when they get to wrestle with the harder edges and complexities of being a young person today.

The reported funded research study took place across elementary and secondary schools in the Niagara area in Canada and in this article I focus on a photography project which explored modern portraiture through the medium of the selfie. There is an ambition behind this article to

push literacy educators and researchers more insistently to redefine composition as it is framed within schooling today. The article begins with defining stance, then moves into a description of the research study followed by case studies of stance and concluding with a provisional compositional model as a call for change.

Stance as a Way of Turning to the World

Stance provides writers with a way to question, share, and interface with the world in their writing. I define stance as a way of turning to the world (Ahmed, 2017) that is deliberate, rhetorical, and expressive. Differentiated from terms like “perspective”, “representation” or “point of view”, stance is not neutral or reflective but rather specific, targeted, determined, and frequently subversive. Stance is the claims that we make and the stories that we tell. Things come to matter because of how we bring them into being. Stances can be received and revealed through senses, materialities, and the designs that people produce. In other words, a stance can be manifested in a photo as much as in a written reflection. Stance is intimately bound up with the ways that individuals take notice of things that matter to them. Young people not only turn to the world with definitive stances, but also and importantly, they do so through media and modalities in artful, playful, innovative ways. This is not to say that there are not many hackneyed, recycled representations from popular culture because there certainly are stanceless representations. Nonetheless, experience has shown me that when a young person takes ownership of a design, it is a motivated sign in the ways that Kress described it: a design driven by the motivations of a sign-maker and by the affordances of a mode or modes (Kress, 1997). Youth seem to have little trouble with distributing meanings and combining modes across social

media, paper, and on screens. During the reported research, I witnessed many moments of materializing stance in compositions.

Finding Stance through Self-Display

To locate embodied, affective intensities and flows during young people's design work (Ehret, Hollett, Jocius, 2016), my fellow researcher (Dr. Peter Vietgen) and I drew on Hannah Arendt's (1978) *The Life of the Mind*. Arendt speaks of embodied, sensory ways of engaging with the world and ways that a sense-feeling in the world invite making and becoming practices. At risk of overly simplifying her finer points, Arendt's writings maintain that truth is for the mind and meaning is for the body. Her sentient framings of meaning aligns so well with what Peter and I noted and appreciated during the research seen in the ways that youth engaged with the world through their senses and harnessed these senses and their affect to design compositions.

With the affect turn in literacy (Leander & Ehret, 2019; Lewis & Tierney, 2013), there is increasing awareness that multimodal compositions do not rely wholly on designs and representations and that there are non-representational forces and flows in play during multimodal engagements (Crampton, 2019; Leander & Boldt, 2013; Leander & Ehret, 2019; Lewis & Tierney, 2013). It is worth noting here that process philosophy and post-structuralist theories come from different philosophical traditions from Arendt, but for the purposes of locating stance in compositions, I combine her work with scholars who take an affective, process philosophical interpretation of meanings. With a turn toward intrinsic, sensory responses to texts as opposed to tangible, outward, representational ones, researchers have identified a need for

reimagining assumptions and paradigms for composition. Arendt maintained that to be alive involves an urge toward what she calls “self-display” (p. 21). People make appearances “like actors on a stage set for them” (p. 21). The stage is the world common to everyone. Arendt claimed that “to appear always means to seem to others, and this seeming varies according to standpoint and the perspective of the spectators” (p. 21). Stance can be manifested through appearances and during the research, stance often emerged from a desire to display agency or hoped-for agency, beliefs, and experiences in compositions.

<Insert Figure 1: (A Possible) Contemporary Model of Composition>

Figure 1 represents an effort to show how stance moves from sensory, embodied, affective experiences to actual designs. It is a crude rendering of the process, nonetheless the visual depicts how expression, affective intensities, senses, and thoughts ripple through choices in modes (e.g., a certain colour, working in clay instead of photography, etc.) that are distributed across designs in clever, original and meaningful ways.

During fieldwork, what I saw were participants brainstorming ideas based on a moment or a collection of moments, a particular feeling, a cluster of ideas (sometimes just a single idea) and it was from these vantage points that they chose their materials, medium, and media. I recall several telling instances such as: 1) a student who painted a t-shirt and coupled it with four consecutive photographs of herself; 2) a student who drew a self-portrait that he superimposed onto an acetate slide and he put the slide on an overhead projector to project his image on a screen during the exhibition; and, 3) a student who assembled shattered glass (that she broke during class), acrylic paint, and a canvas and painted herself with shattered glass all around her

face. Each participant had a clear stance, chose materials and media to execute their designs: in the t-shirt design, she claims: “I wanted to convey a message through the shirt to be reflected in my piece. The message is *self is only a concept rather than a concrete idea* from Buddhism” (from artist statement). In the second design, he claims: “For my self-portrait, I chose to use a projector to symbolize how people see you, (how you project yourself onto others) and how you allow others to see you, some might see you as a very content person while others might view you like a quite sad one” (from artist statement). And finally, with the canvas, paint, and shattered mirror design, she maintained: “I wanted this painting to represent the disjointedness and fragmentation of self” (from artist statement). There were other complex compositions that distributed meanings across sculpture, music, painting, fabric and other materials to tell stories that mattered to them and that voiced their concerns and provocations.

Background to the Research and Research Design

Research reported in this article took place over six weeks from late November 2018 until early January 2019 with school holidays taking place during the research. Peter Vietgen and I conducted the research with a visual arts teacher. Our roles involved some teaching, but mostly conversations with students and significant observations. The research methods were ethnographic in nature (Bloome & Green, 2015; Green & Bloome, 1997). Research questions that framed the study were: What are students’ planning practices before the design process? How do students choose materials and modes? In what ways do students work with peers and researchers during the process? How is the selfie project different from their typical academic program? Do students learn about design skills and multimodality during the process? How much do they draw on Peter’s expertise as a photographer? Some of these research questions aligned with the larger Maker Literacies research (funded by the Social Sciences and Humanities

Research Council of Canada, grant number 435-2017-0097) that I led while other research questions were specific to the selfie research. Peter planned the unit of study and he chose selfies as a catalyst to self-portraits because selfies have a longer history that young people should be aware of given the pervasiveness of the selfie as a photographic practice. Selfies were an ideal segue into conceptualizing self-portraits because they had to think of the mood, ethos, and feel of the shot (Rowse, 2014).

There were 17 grade 12 visual arts student participants ranging in age from 16 to 18 years. After Peter and the teacher outlined the history of portraiture and the evolution of the selfie as an artistic medium, students looked through resources that Peter brought about portraiture and brainstormed ideas. The first three classes were devoted to planning self-portraits. Students had freedom in terms of medium, method, and message. The actual assignment was: one selfie; a self-portrait in any desired medium (e.g., photograph or painting); and, an artist statement. While some students gravitated to sculpture and mixed media installations, others wanted to paint on canvas and others wove and glued fabric and materials or created digital work. There were three weeks in December to do hands-on studio work. Then, during the winter holidays, students finished up their final project. During the second week of January, we hosted a celebration event at an art gallery and four student volunteers curated the space with the Director and Peter. After the research, there were follow-up interviews with six student participants, the teacher, and Peter. In addition, Peter and I spoke with students as they brainstormed, organized materials, and designed each composition. We took detailed fieldnotes over the six weeks focusing most on choices that students made, their rationale for making them, and relational

dimensions of the research. We met after data collection for a week to analyze data to excavate themes and to think with theory (St. Pierre, Jackson, & Mazzei, 2016).

Exploring Affect and Materialism to Analyze Data

There is an acknowledgement in literacy studies (Rowell & Pahl, 2015) that empirical knowledge and research should devote much greater attention to the ways that the empirical and material change and become together (St. Pierre et al., 2016). There are theorists who argue convincingly that the material precedes knowing (Kuby & Gutshall Rucker, 2016; Kuby, Gutshall Rucker, & Kirchhofer 2015). For scholars who ascribe to materialist orientations such as Kuby (Kuby & Gutshall-Rucker, 2016), the material precedes knowing – or “the material is waiting to be known” (St. Pierre et al., 2016, p. 100). We witnessed moments during fieldwork when this happened. For instance, on the third day of the research study, Lilah, one of five participants featured in the article, brought in her friend’s front fender that fell off after a car accident and confidently said, “I am building my self-portrait around this front fender.” I am using Lilah here as an illustration of how we analyzed the data. Lilah based her stance within her self-portrait on the front fender. Herein matter becomes the message - the front fender brings the whole piece together. Lilah’s self-portrait is less about her sculptured face and far more about the fender.

<Insert Figure 2: The knowing presence of the front fender>

In Lilah's depiction of herself, different objects intermingle to make a statement about her deep respect for things, objects, materials. To analyze this stance, Peter and I documented all of the objects in the piece and asked Lilah to talk through her choices. We then revisited our fieldnotes and interview data with an Arendt reading of data to explore how materials and modes in self-portraits signal meanings through thoughts, bodies, feelings, and senses.

Affecting through Materials

To access non-representational aspects of research moments, I draw on Ehret's (2018) research and writings on affect that have been generative for me in capturing the lived, affective dimensions of multimodal choices and materialized stances. Affect can drive relational moments that move making forward (Ehret, 2018). Ehret is clear that literacy through the event is amodal – that is, it is nonrepresentational, beyond words, ephemeral and experienced. In my work with youth, their bodies, emotions, and senses are the drivers (or co-drivers) of material work. Lewis and Tierney (2013) helped me to locate broader affective flows tied to larger ideologies such as classed beliefs, race, and ways that social cultural forces generally inform embodied and emotional work in classrooms.

St. Pierre and colleagues (2016) provide the conceptual and methodological frame with which to analyze the self-portraits to locate stance. This has supported a closer reading of what precisely happens when young people make a stance in their work. Telescoping in on specific material features as emotional or affective for me, for others, or for the artist has been generative. To illustrate, in the next section, I foreground five stances driven by affect and materialized by multiple modalities.

Case Studies of Stance in Compositions

Stance #1: Self-Love Instead of Insecurity

Jasmin is one of a cluster of four young women who sit together on the side tables in their visual arts classroom. Jasmin's friends express admiration for her creativity and artistic flair. Jasmin prides herself on being an exhibited artist in an art gallery in her city. She has a distinct personal style – most prominent of which is her dramatic make-up. You recognize her style at first sight: her eyeliner, her blush, and her red lipstick make a statement. As is clear from Figure 3, there is a deliberateness to Jasmin's artistic process and practices and it is in her notebook that I found the phrase, how emotional do I make it? She displays herself through make up, as she articulates in this quotation from our interview:

The inspiration for my idea kind of comes with make-up and – so, it's all about make-up and kind of self-love and self-worth. And basically, how wearing make-up is seen as like, hiding your insecurities, when it's really about, like, taking how you feel on the inside, and putting that and expressing that more outwardly, and like, putting how you feel kind of on your face. And, that's how I see it. And, also, about kind of self-worth and just self-love, and

how things that are seen as like, vain and selfish and like, horrible, don't have to be like this. And they can actually represent a lot of self-love instead of like, insecurity – Jasmin, January 2019.

<Insert Figure 3: Jasmin's *Celebrating self-worth*>

Looking at her design, the viewer sees one side of the face has perfectly applied make up while the other side has smeared mascara and darker lighting on a mannequin's face. The mannequin head is in a box like a diorama, but the look Jasmin wanted was a store window (or so she said in her journal). Focusing in on the box, there are spiders drawn in the background, imbuing a spooky, haunted house feel to the boxed-in space. I observed Jasmin as she planned it out, but the actual making and designing happened at home over the holidays. When classes resumed, I saw the near-finished product and noted the pink scarf and flower-adorned rain hat as seen in the final product in Figure 3. Taken together, her semiotic and material choices imply a subversive stance on appearance and image. Make up can transform in a pleasing way for society (e.g., perfectly applied lipstick) or it can equally be edgy and raw with painted in mascara smears to give the appearance of sobbing. Coupling Jasmin's artist statement with her self-portrait, especially her line *putting how you feel kind of on your face* reveals a confidence, honesty, and non-judgemental hoped-for self. Jasmin's selfie (selfies are not featured in the article to protect anonymity) mirrors the artist statement and self-portrait in that she has dramatic make up and has a slight side-long look at the viewer. Thinking about visual design (Kress & van Leeuwen, 1996), the look is more of a detached stare that confronts a viewer confidently and with determination.

To understand and experience Jasmin is to connect her installations (this being one of four that I saw) that share make up as a recurrent expressive mode with iconic symbols,

references, and tropes of femininity such as scarves, nail polish, and gloves. But, there is something more to this work that I recognize as a return to 1950s Grace Kelly or Audrey Hepburn version of femininity that you can feel in Jasmin's work. It is classic, simple, elegant and her work almost always incorporates mannequins. The stance is definitive, confident and pushes back at notions of vanity.

Stance #2: A Mind is Unique to Each Person and is in Essence Who We Are

James is a quiet, thoughtful young man who usually sits near the front of the classroom and listens attentively. James talked openly about his years designing things, experiences with makerspaces, and his passion for robotics. James shared parts of his life with me such as his part-time job in a robotics company cleaning, maintaining and building robotic arms and robots. He intends to become an engineer and pursue a career designing structures. These personal anecdotes and details surfaced in his artist statement and his self-portrait.

So, later in the process, I made a plaster casting of my face and affixed that to the canvas, which kind of brought a lot more personal aspects to the piece. It really brought the whole selfie vision into it – James, January 2019.

<Insert Figure 4: James' *Every mind is unique*>

James made a machine that resembles a CT or MRI scan. With wires, LED lights, and circuits, he designed a machine out of a wooden box with various objects, wires, etc attached to it.

Colourful lights emit and shine onto a plaster casting of his face. What struck me as I observed him plan the design and, like Jasmin, he made most of it at home, was he privileged materials and technical features over ideas and emotions. James' methods stood out in this way.

Juxtaposing his artist statement against his selfie and self-portrait, the distributed meanings across them assert a love of materials, DIY, and tinkering. On a technical level, James' self-

portrait exhibited the most skill, acumen, and technical artistry. I got to know James more in a follow up research study and he often shared with me his resistance to emotion in design work and a fascination with problem-solving through stuff. Perhaps stance in this instance is simply about respect for the process and for experimentation.

Stance #3: Women Speaking Out

Zelda is strong, caring, and loves to express herself through art and music. During our interview, she shared her inspirations which are: her Mum, her friends, films, and being a feminist. Zelda spoke with me about a desire to contrast the ways that society expects women to be, to act, to conform with a real, authentic self. In her words:

My Mom said, "This piece is a little political, don't you think?" And I'm like, "Well, that's the point, it's speaking to this audience that really needs to like, be mentioned." Like, my piece was about how women are, nowadays, even though they're speaking up for themselves, they're cast aside as tools. And I don't – I'm very upset about that, and even I was used at some point. And, I really wanted to get out there that really, this shouldn't be an issue anymore, and I'm mad about it.

Zelda's self-portrait has a strong stance. It is a portrait of her with green hands all around her head and damning phrases such as: "YOU PRUDE"; "You wear too much make up": "You were asking for it"; "You should smile more"; "Stop acting so sad". In the portrait, she is crying. She planned to record these phrases into an audio-painting, but during the process decided instead to cut letters out of magazines and newspapers and arrange the phrases around her self-portrait "so that they echo all around her." The deep, richer colours in the painting contrast flesh tones in her face and the green hands that pop out at the viewer. Colours accentuate meanings and emotions in the piece and serve as the dominate modes in the art pieces.

<Insert Figure 5: Zelda's Women speak out>

Stance #4: Materials Speak for Themselves

Lilah's self-portrait is materially dense – filled with spools, fenders, bottle caps, and a clay casting of her face with her distinctive curly hair glued onto the sculpture. Her best friend had a car accident a month before our project started and he gave part of the fender to Lilah for her art. She was determined to incorporate it into her installation. Despite our skepticism about the idea of a fender in her self-portrait, or perhaps because of it, Lilah embedded the fender and other objects into her composition and it resulted into one of the strongest assignments (see Figure 2).

I was striving to find the use for the things that I would accumulate anyway. Like, I would just find all this stuff anyway, and just a mass it in huge piles. So, it's finding a use for that – Lilah, January 2019.

The expression of Lilah's stance relies heavily on the particular arrangement of objects and artifacts. The ways that she marshals materials and objects gives the pieces a layered feel that imply her stance about a respect for stuff, things, ephemera in her life. Like James, Lilah is less concerned about expressing through emotions and more intrigued with combining bits and bobs in unique, clever, original ways. Where James had a respect for design processes and practices, Lilah has a respect for materials and the artistry called upon to assemble them in unique, quirky ways. The artifactual nature of her self-portrait gives it dimensionality and heft. Her artist statement connects strongly with a scavenger mentality about stuff.

Stance #5: My Cat is a Big Part of my Life

As one of the most literal stances, Jewel's self-portrait is relational in nature. When I first met Jewel, I knew almost immediately that she feels strongly connected to a few people – most prominently her grandmother (Oma). I remember her holding a small raccoon head that she had sewn that week and brought it in as a feature of her self-portrait. Figure 6 is a photo of the raccoon. Talking about the raccoon revealed important things about Jewel. First of all, she had a special bond with her Oma. Animated as she recounted sewing stories with Oma, Jewel's passion for craft and sewing derives from her relationship with Oma. The second valued relationship is Jewel's relationship with her cat. As soon as she found out that she had artistic freedom with the self-portrait, she knew that she would incorporate her cat in some way or another.

<Insert Figure 6: Jewel's Oma artifact>

My name is _____, I enjoy crafting and generally being creative. I also like to spend time with my cat, Charlie, though she doesn't always appreciate being squished in a hug. I have always loved to sew. I made my first plush when I was 5, with the help of my Oma. Since the first (admittedly derp) puppy, I have made many more delightful and weird creations. I also like to draw and occasionally paint, though I prefer working with fabric ... To be a truly accurate depiction of me it had to include the things I love. It couldn't be exact to life, but rather it had to capture the essence of how I feel as a person. It also couldn't be a traditional

self-portrait, pencil and paint wouldn't be inspiring enough. I decided I was going to make it out of fabrics, beads and whatever I could think of.

<Insert Figure 7: Jewel's *Not conforming to others*>

The self-portrait is made of felt because Jewel found a “groovy blue felt that worked with differently patterned materials” as a colour amalgamation within the composition. The dominant modes in the piece are fabric and texture and it is from these modal densities that she makes a stance: one, quite literally, is her love for her cat and the other is more subtle which is her attachment to her Oma embodied in the intricate sewing patterns in the piece. The small plaque in the bottom right corner says, “The biggest challenge in life is to be yourself in a world that is trying to make you like everyone else.” As with all of the other case studies, Jewel's hoped-for stance in terms of Arendt's notion of self-display is about being her authentic self and not falling victim to pressures and image consciousness.

Teaching to Stance

My intention in this article was to push against a tendency as English educators to rush to words and arguments as vanguards of composition. Yet what gives me voice and a stance are words like Eliot's ‘measuring out my life in coffee spoons’, so I am by no means radical in the ways that I describe we should be in the teaching of literacy (Haddix, 2018). It goes without saying that **there** are large gaps between the compositional passions, practices, and realities of young people's lives and the ways that they are assessed for writing and compositional competence at school. There can and should be more account of young people's everyday compositional experiences and design acumen within literacy teaching and assessment. Each

featured case study in this article told stories, made stances and exhibited tacit understandings about materials and multimodal compositional practices. Admittedly, they were not all equally successful at voicing these claims, stories, and stances, nevertheless each one had something to say and exploited the potential of modes to say it.

Each stance presented is not one written piece that stands alone, but instead modes of expression and representation that are distributed across media and materials to present meanings. What is more, each composition speaks to feelings before it speaks to thinking. Their feelings and thoughts are materialized in a panoply of ways from blue felt to multi-coloured lights to written artist statements.

Teaching through stance offers more of a direct line into the ways that students turn to the world. Literacy teaching and assessments that are more broadly conceived and that take far greater account of dominant modes (e.g., colour, fabric, music, moving images) and their links with stance might go some way in contemporizing composition in the literacy classroom. Students like Lilah, James and Zelda need more space and freedom to make claims and to tell the stories that they want to tell. Their lived experiences with composition demand this kind of radical change to how they express and represent their lives and experiences.

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Take Action! Ask students to compose across multiple text genres from written reflections to photographs to mixed-media art. Then, have students critically reflect on compositional differences across mediums, media, and messages. The following outline considers how students can respond to literature using different modalities. Students can:

1. Represent content through two or three modes. For example, with the graphic novel *Persepolis* by Marjane Satrapi students can respond by designing mixed media multimodal texts (e.g., photograph and written text).
2. Have students describe the feelings or experiences they expect from viewers. Then, students need to pinpoint how particular modes of representation and expression elicit feelings, sense, and experiences.
3. To incite creative conversations, ask students to find materials, objects, or written texts and ask them to identify the stance.
4. Record and reflect on their work by considering the following questions: Are you making particular claims? Is your design based on specific real-life or imaginary stories? If it is, how do you embed them in your design? Why did you choose this particular medium and set of modes to make a stance? In what ways is one mode of expression or representation stronger than others? Do you feel more connected to one mode or another mode? How and in what ways? Is there a statement that comes to mind as you look at your design?
5. Work in pairs or small groups to talk through your choices and for others to propose alternatives.

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More to Explore

Watch short films by one of the original voices of multimodality in this video: *What is Multimodality?* by Professor Gunther Kress and Dr. Jeff Bezemer.

<https://www.youtube.com/watch?v=nt5wPIhhDDU>

Listen to a podcast that contemplates the nature and properties of multimodality: *The Write Mode* Podcast. <https://soundcloud.com/writemodepodcast/the-write-mode-ep-1-master>

Read scholarship that typifies multimodal approaches to research: Wargo, J. (2018). SoundingOutMySilence: Reading a LGBTQ Youth's Sonic Cartography as Multimodal (Counter)Storytelling. *Journal of Adolescent and Adult Literacy*. Volume 62, Issue 1. <https://doi.org/10.1002/jaal.752>